

TWENTY-SECOND ANNUAL CARMEL

BACH FESTIVAL

JULY 20 to 26, 1959

CARMEL BACH FESTIVAL INC.

FOUNDED IN 1935 BY DENE DENNY AND HAZEL WATROUS

SANDOR SALGO

CONDUCTOR AND MUSICAL DIRECTOR

The Carmel Bach Festival had its beginnings back in 1932 when Dene Denny and Hazel Watrous brought to Carmel the Neah-Kah-Nie String Quartet, with Michael Penha as its director and cellist. They presented the Quartet in chamber concerts, admitting season ticket holders to weekly open rehearsals. At the same time they organized an amateur orchestra, with Michel Penha as its conductor. For three years the Denny-Watrous Management presented the Quartet in a Summer Series of Chamber Concerts, featuring the Orchestra in special events. In 1935 the Chamber Concerts were combined with a three-day Little Festival of the music of Johann Sebastian Bach, a momentous event which marked the founding of the now-famous Bach Festival. With the exception of three years during World War II, the Carmel Festival, soon expanded into a full week, has been presented annually, and is now in its twenty-second season, drawing audiences from all parts of the country.

1938 marked the end of the early period, when Dene Denny and Hazel Watrous engaged the distinguished Gastone Usigli to conduct, the B Minor Mass being added and the programs taking a long step forward during that momentous summer. The late Mr. Usigli, to whose devotion and prodigious genius for orchestra and choral direction the Carmel Festival owes measureless debt, took the podium for the fifteenth consecutive time in 1955. For the 1956 Festival the Producing Management engaged two distinguished musicians: Sandor Salgo as conductor and Richard Lert as guest conductor. Mr. Salgo, now conducting the Festival for his fourth season, has won wide acclaim and response for his brilliant, inspired direction, carrying on the established high standards of the Festival, which from the beginning has shown a steady growth in excellence with each successive year.

In the early part of 1958 the Carmel Bach Festival took out papers of incorporation, thus formally becoming what it has always been, a non-profit community institution, organized for the purpose of presenting the works of Johann Sebastian Bach and other composers of the Baroque Period.

The Carmel Bach Festival, Inc. would express its deepest appreciation and thanks to the Bach Festival Committees, the Soloists and Participants, the Musician's Union of Monterey County, the Carmel Fire Department, the Pine Cone, the Monterey Peninsula Herald, the San Francisco Chronicle, the San Francisco Examiner, the Carmel Music Society, Graham Music Company, the Carmel Woman's Club, the Carmel School Board and School of Adult Education, the Church of the Wayfarer, Pine Inn, the Carmel Business Association, Hills Brothers, Murle Ogden, the many friends of the Festival who have opened their homes to Festival Participants, to the members of the Festival Chorus and Orchestra, the staff and ushers, and to all who have labored and cooperated to make the Bach Festival a success.

BACH FESTIVAL STAFF

Angie Machado, Gilbert Boyer, Priscilla Salgo, Assistant Choral Directors

Melvin E. Taylor, Stage Technician

Paul Veneklasen, Coordinator of Southern
Calif. Choral Group

A. Lee Sage, Piano Tuning, Maintenance

Gary Sage, Harpsichord Tuning, Maintenance

John Planting, Librarian and Stage Manager

Ralph Linsley, Southern Calif. Representative

George Smith, Official Photographer

Carol Crumpley, Head Usher

Marcia Rider, Elizabeth Chappell, Clarence Goad, Box Office

Michel MacKay, At the Door and Program Advertising

Compliments of
THE BANK OF CARMEL
"YOUR HOME TOWN BANK"

Ocean Avenue at Dolores

AMERICAN TRUST COMPANY
Since 1854

HIGH-FIDELITY AND STEREO-FIDELITY RECORDS BY

COLUMBIA 

Columbia Records Spell PERFECTION in Recorded Music

HEAR COLUMBIA'S SUPERBLY BALANCED STEREOPHONIC
AND MONAURAL RECORDINGS

THE ULTIMATE IN LISTENING PLEASURE

At



425 ALVARADO STREET

MONTEREY, CALIFORNIA

CARMEL BACH FESTIVAL, INC. BOARD OF DIRECTORS

Mrs. A. M. Allan
Mrs. Jay Chappell
Lee Crowe

Miss Dene Denny
Peter Ferrante
Mrs. Peter Ferrante

Arthur Lehmann
Col. Philip Schneeberger
Dr. Mast Wolfson

OFFICERS

Dene Denny, President and General Manager
Mrs. A. M. Allan, Vice-President

Mrs. Jay Chappell, Secretary
Peter Ferrante, Treasurer

ADVISORY BOARD

Mrs. A. M. Allan
Gilbert Boyer
Mrs. Clifford Cook
Mrs. James Cooke
Dene Denny
Rev. Charles Dowdell
Ted Durein
Alfred Frankenstein
Alexander Fried
Mrs. Charles Fulkerson

John P. Gilbert
Mrs. Edward Graham
Dr. K. Fillmore Gray
Col. Allen Griffin
Mrs. James Hatlo
Miss Louise Husted
Mrs. Walter Jennings
Mrs. Leonard Klene
Arthur Lehmann
Mrs. Walter Lehmann

Philip Lilienthal
Miss Angie Machado
Mrs. Carmel Martin
Alan Rich
Mrs. Philip Schneeberger
Mrs. James Schwabacher
Mrs. Lawrence Strauss
Paul Veneklasen
Mrs. R. R. Wallace
Fritz Wurzburg

BACH FESTIVAL COMMITTEES

Transportation Committee
Mrs. Philip Schneeberger, Ch.
Mrs. James Cooke
Charles Fulkerson
Reginald Inwood

Mrs. Walter Jennings
Charles Oler
Col. Philip Schneeberger
Mrs. Lawrence Strauss
Paul Veneklasen

Publicity Committee
Nancy Lofton
Mrs. Clifford Cook
Ted Durein
Carolyn Elstob

Chairman, Coffee Break for Rehearsals: Mrs. Jay Chappell
Chairman, Program Sales: Mrs. A. M. Allan

For Real Estate Service . . . See a Member of CARMEL BOARD OF REALTORS, Inc.

FINE HOMES FOR SALE IN

Carmel • Pebble Beach • Carmel Valley

ERNEST F. MOREHOUSE

Insurance Analyst & Realtor

Phone MA 4-3844

P. O. Drawer R

REAL ESTATE ASSOCIATES

Roy Cope MA 4-3640
Bion Burchell FR 5-0489
Jean Booth MA 4-3091

IRENE I. BALDWIN

REALTOR

Exclusive Carmel Valley Properties

Telephone OLive 9-2216

Box 153 • Carmel Valley, California

Kenneth E. Wood, Realtor Henry L. Pancher, Associate

REAL ESTATE & INSURANCE

Corner of Ocean and San Carlos

Carmel, California

Phone MA 4-4829 or MA 4-4990

MILDRED DEAR

Realtor

Sales & Rentals

Residential & Commercial Properties

6th & Dolores

CARMEL

MA 4-7672

Carmel Taxi Association

YELLOW CAB VILLAGE CAB
JOE'S TAXI
Scenic Tours

CRUISE THE PENINSULA AT YOUR CONVENIENCE

Phones MA 4-3885 MA 4-6222

NANCY NESS-BOWMAN
VOICE TEACHER • BREATH CONTROL
Opera and Concert Coach
REPERTOIRE: ENGLISH, GERMAN, ITALIAN,
FRENCH AND SCANDINAVIAN

Box 1092, Carmel

MA 4-1072

Compliments of

Carmel Hardware

BILL ADAMS, Proprietor

Dolores & 7th

MA 4-6049

Best Wishes
CARMEL LAUNDRY

LAUNDRY & DRY CLEANING

Shirts in by 9 . . . out by 5

Pick-up and Delivery

MA 4-6745

Wurzmann

Fine Stationery and Office Equipment

459 Alvarado Street

Our 33rd Year

CREATIVE CRAFTS

Stuff & Such for Hobbyists
DECORATIONS FOR HOMES AND COMMERCIAL
PLACES • DRIFTWOOD AND STYROFOAM
SILK SCREENING & FLOCKING

6th & Dolores

MA 4-3342

P. O. Box 4422

Carmel

COURT OF THE GOLDEN BOUGH
Monte Verde & Ocean
BRASS, INTERNATIONAL
LAMP BASES & OBJECTS IN
DECORATIVE BRASS
P. O. Box 3138

Mildred's
SPORT TOGS

Carmel's Newest Sportswear Shop

Telephone MAyfair 4-4933

Dolores, just North of Fifth Avenue

Irving Lundborg & Co.

[Est. 1915]

Member

NEW YORK STOCK EXCHANGE

Dolores Street next to Village Corner
CARMEL MA 4-1222

THEATRE TICKETS**CENTRAL BOX OFFICE**

LOS CORTES COURT • DOLORES AT 5TH • CARMEL

MA 4-6739

MONTEREY PENINSULA AND
SAN FRANCISCO ATTRACTIONS

Hide-A-Way Inn

Junipero at 8th
Quiet, Convenient Location

POST OFFICE BOX 3185
CARMEL-BY-THE-SEA, CALIFORNIA

THRIFT FOOD STORE

5th and San Carlos — Carmel

GROCERIES • MEATS
FINEST FRESH FRUITS & VEGETABLES

Liquors Wines Beer

BACH FESTIVAL ORCHESTRA

FIRST VIOLIN

Willard Tressel
Concertmaster
Sabina Skalar
Asst. Concertmaster
Bette Joffe
Corinne Odegard
Jerome Magaziner
Lawrence Short
H. M. M. Nicholas

SECOND VIOLIN

Hazelle Thomas, Principal
Jackie Melvin
Eiko Yoshizato
Audrey Richardson
Toni Rapport
Camellia Carroll

VIOLA

Elizabeth Bell, Principal
H. Vernon Jackson
Charles Roberts
Richard D. Colburn

CELLO

Jeffrey Holm, Principal
Jean Fulkerson
Sally Kell

Jean Hornibrook

CONTRABASS

James Harnett, Principal
Stafford Miller

HARPSICHORD

Erich Schwandt

ORGAN

Ludwig Altman

FLUTE

Raymond Fabrizio
Paula Robison

RECORDER

John Miller
Kendall Allphin

OBOE

Raymond Duste
Philip Kates
Robert Hubbard

CLARINET

James Luke
Kenneth Camp

BASSOON

Penny Lorenz
John Fessenden

HORN

William Michael
Joseph Axup
William Ashton
Betty Axup

TRUMPET

Charles Daval
Lloyd Gabbert
Rick Hagge

TROMBONE

Daniel Livesay
Jerome Jansen
John Kolarik

TYMPANI

Peggy Cunningham
Jack Van der Wyck

The Continuo parts will be played by Erich Schwandt, Harpsichord; Ludwig Altman, organ; Jeffrey Holm, Jean Fulkerson, Cello; James Harnett, Contrabass.

BACH FESTIVAL CHORUS

SOPRANO

Karen Beswick
Joan Elstob
Barbara Flynn
Ida Flournoy
Nell Hoyt
Corliss Myers
Marion Parker
Gertrude Ralph
Carolyn Solmonson
Arleene Torri
Eleanor Weil
Neeta White
Ruth Williams
Zeala Wright

ALTO

Betty Axup
Patricia Becker
Kaye Benson
Juliette Havelka
Helen Husby
Marjory Marsh
Priscilla Nesbitt
Janice Niebel
Nancy Stickney

TENOR

John Craige
Morris Dill
Sam Harris

David Mills
Herbert Myers
John Somerville

BASS

Joseph Axup
Bruce Becker
Fred Beidleman
Bruce Grimes
Charles Oler
Harold Ralph
Les Rhinehart
David Schoenbrod
Joseph Wythe

FESTIVAL CHORALE

[also members of the BACH FESTIVAL CHORUS]

SOPRANO

Nancy Foster
Kean Mantius
Carol Plantamura
Eleanor Pottinger
Katherine Schlenger
Sylvia Stitch

ALTO

Barbara Bowman
Kay Fessenden

Jacquelyn Layng
Adrienne Morgan
Dorothy Newman
Nancy Pearce
Inga Tarshis

TENOR

Patrick Dougherty
Robert Faris
Paul Johnson

Richard Riffel
James Umberger

BASS

Herbert Cabral
Wilburn Fessenden
Bruce Remsberg
Carl Schultz
Oliver Skanse
Paul Veneklasen

THIRD ANNUAL EXHIBIT

CONTEMPORARY RELIGIOUS ART

Wednesday, July 22 — Wednesday, July 29

Fellowship Hall

THE CHURCH OF THE WAYFARER

1959 - 60 Concert Series Tickets
now on sale for

**MONTEREY COUNTY
SYMPHONY ASSOCIATION**

CONDUCTOR • EARL MURRAY

Also Associate Conductor San Francisco Symphony

Box Office: Box 3851, Carmel MA 4-4125

The House of Hansel & Gretel

CANDY OF DISTINCTION

A gift to mail to your friends that
will please them

6th & Lincoln Carmel

THE BLUE BIRD

CARMEL'S OLDEST RESTAURANT

Since 1911

Serving Home-Cooked Specialities
CONTINUOUS SERVING 11:30 A.M. TO 9:00 P.M.

Ocean Avenue Carmel-by-the-Sea

Sprouse-Reitz Co. Inc.

5 - 10 - 15 Cent Store

PACIFIC GROVE, CALIFORNIA

Sprouse-Reitz Co. Inc.

5 - 10 - 15 Cent Store

CARMEL, CALIFORNIA

**CARMEL SAVINGS &
LOAN ASSOCIATION**

CORNER OF 7TH & DOLORES

4 Per Cent Paid on Insured Savings

Telephone MA 4-6741

MARGARET PEASLEY

TRAVEL AGENT

A MEMBER OF AMERICAN SOCIETY OF
TRAVEL AGENTS

San Carlos near 7th Ph. MA4-3855
Box 845 • Carmel

Carmel Drug Store

OCEAN AVE • CARMEL

Free Delivery Service Phone MA 4-3819

**We move the Bach Festival
Pianos, Organs & Harpsichords**

**ABBY'S
Transfer & Storage**

Piano & Organ Moving is our Specialty

Del Monte Avenue at Casa Verde
MONTEREY

Telephone FR 2-7378

Wilder & Jones Inc.

PLUMBING, HEATING, SHEET METAL
ELECTRICAL CONTRACTING

Offices in Seaside
FRontier 5-9891

Soli Deo Gloria

Joh. Seb. Bach

The inscription written on Bach's works with Bach's own signature.

PROGRAM NOTES

by

EDWARD COLBY

[Music Librarian of Stanford University]

This year's Festival endeavors to recreate the historical and musical environment of Johann Sebastian Bach and the leading composers of his time. Each of the evening programs, bearing an appropriate title, brings together compositions representative of these composers.

The artistic genius draws upon the creations of his predecessors and contemporaries, and responds in some measure to the interests of his audiences. Bach's works were known principally to local German audiences and even Handel's most successful operas were seldom performed outside of England and several cities of Germany. Only the well-traveled scholar or amateur could have compared the mature Bach with the mature Handel. But with the musical treasures now available, we may not only set the works of Bach and his contemporaries side by side, but also hear much of the music which provided them with instruction and inspiration.

MONDAY.....JULY 20 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO CONDUCTOR

BACH AND HIS GREATEST CONTEMPORARY

Among Bach's great contemporaries Handel is considered foremost by reason of the breadth of his style and the universality of his appeal. His genius shines forth mainly in his operas and oratorios. Here he approached music as a means of projecting the inner character of each of his dramatis personae and of illuminating the dramatic situations into which they are drawn. Bach thought rather in terms of musical architecture, worked out to the most minute details, in which religious and philosophical implications may be found. Both composers were adventurous, Bach in the exploration of form and texture, Handel in exploring the potentialities of music to move humanity through secular and sacred drama. In their individual ways, each endowed music with a quality of expression previously unknown.

PROGRAM

Sacred Cantata No. 191, "Gloria in excelsis Deo"

Chorus: Gloria in excelsis Deo [Glory be to God on high]

Duet [Soprano and Tenor]: Gloria Patri [Glory be to the Father]

Chorus: Sicut erat in principio [As it was in the beginning]

MARIE GIBSON, Soprano

JAMES SCHWABACHER, Tenor

BACH FESTIVAL CHORUS AND ORCHESTRA

The three movements of this cantata are drawn from the "Gloria" section of the composer's Mass in B minor. In the first chorus, although the text is unchanged, the orchestration has been modified. The duet for soprano and tenor is a shortened version of the "Domine Deus" of the Mass. The final chorus is an extended version of the "Cum sancto spiritu". Dating from about 1740, the cantata was prepared for the Feast of the Nativity.

"Samson", an Oratorio

G. F. Handel

In observance of the 200th anniversary of Handel's death

[1685-1759]

CAST - In Order of Appearance

Samson	HOWARD SUTHERLAND
Philistine woman	NANCY FOSTER
Micah, friend of Samson	NANCY PEARCE
Manoah, father of Samson	PAUL HINSHAW
Dalila, wife of Samson	MARGERY MacKAY
Dalila's attendant	SYLVIA STITCH
Harapha, Philistine giant	CARL SCHULTZ
Messenger	RICHARD RIFFEL
Israelitish woman	MARIE GIBSON
Israelitish maidens ..	KATHERINE SCHLINGER, JACQUELYN LAYNG, ADRIENNE MORGAN

Chorus of Israelites, Chorus of Philistines

Continuo: ERICH SCHWANDT, Harpsichord; LUDWIG ALTMAN, Organ

Handel began work on "Samson" in 1741, immediately after completing "The Messiah". The text was derived from Milton's poetic drama "Samson Agonistes" [1671] by the librettist Newburgh Hamilton. "Samson" is the first of a line of oratorios bearing a close relationship to Handel's operas. It has a list of dramatis personae, a narrative with clearly defined action, and an overall dramatic treatment which suggests staging. A striking innovation for that age was the assignment of a tenor to the role of the hero - significant for the later development of opera.

Although Biblical in subject matter, the textual and musical treatment are along the lines of the classic Greek tragedy. There is greater emphasis upon individual and group reactions to momentous events than upon pictorial representation of the events themselves.

The scene is a public place in Gaza. Samson has been betrayed, shorn, blinded and imprisoned, before the oratorio begins.

ACT I

OVERTURE

SAMSON IN CHAINS

Recitative [Samson]

This day, a solemn feast

PRIESTS AND WORSHIPPERS OF DAGON PREPARE FOR THE FESTIVAL

Chorus [Priests of Dagon]

Awake the trumpet's lofty sound

Air [Philistine woman]

Ye men of Gaza

Chorus

Awake the trumpet's lofty sound

Recitative [Samson]

Why by an angel

MICAH CONSOLES SAMSON

Recitative [Micah, Samson]

Matchless in might

Air [Samson]

Total eclipse

Chorus [Israelites]

O first-created beam

GRIEF OF MANOAH AND SAMSON

Recitative [Manoah, Micah]

Brethren and men of Dan

Air [Manoah]

Thy glorious deeds

Recitative [Samson]

Justly these evils

Air [Samson]

Why does the God of Israel sleep

Chorus [Israelites]

Hear, Jacob's God

Recitative [Manoah, Samson]

For thee, my dearest son

Chorus [Israelites]

Then round about the starry throne

ACT II

DALILA SEEKS A RECONCILIATION

Recitative [Micah, Samson, Dalila]

But who is this

Air [Dalila]

With plaintive notes

Duet [Dalila, Attendant]

My faith and truth

Recitative [Samson]

Ne'er to think of that

Duet [Dalila, Samson]

Traitor to love

HARAPHA CHALLENGES SAMSON

Recitative [Micah, Harapha, Samson]

No words of peace

Air [Harapha]

Honor and arms

Recitative [Samson, Harapha]

Cam'st thou for this

Recitative [Micah, Samson]

Consider, Samson

Chorus [Israelites]

With thunder armed

Recitative [Samson, Micah, Harapha]

Be of good courage

Chorus [Israelites and Philistines]

Fix'd in His everlasting seat

INTERMISSION

ACT III

SAMSON DESTROYS THE TEMPLE OF DAGON

Recitative [Micah, Manoah]

Old Manoah, with youthful steps

Chorus [Philistines]

Great Dagon has subdued our foe

Recitative [Manoah, Micah]

What noise of joy was that

Sinfonia of horror and confusion

Recitative [Manoah]

Heav'n! what noise

Chorus [Israelites]

Hear us, our God

NEWS OF THE DESTRUCTION OF THE TEMPLE AND OF SAMSON'S DEATH

Recitative [Messenger, Micah, Manoah]

Where shall I run

MOURNING FOR SAMSON

Air [Micah]

Ye sons of Israel

Chorus [Israelites]

Weep, Israel, weep

Dead march

Chorus and Soloists [Israelites]

Glorious hero

PRAISE OF SAMSON

Recitative [Manoah]

Come, no time for lamentation now

Air [Israelitish woman]

Let the bright Seraphim

Chorus [Israelites]

Let their celestial concerts all unite

CENTRALLY
LOCATED

EUROPEAN
PLAN

Lincoln at 7th



MODERATE
RATES
COMFORTABLE
QUIET
P. O. Box "Y"

America's Largest & Finest Selection
of IMPORTED
AUTHENTIC TARTANS

The Casual Shop

Ocean Ave. At Mission St. Carmel

The Country Shop

SPORTSWEAR FOR WOMEN

Ocean near Lincoln Carmel

"EXPLORE THIS BEAUTIFUL COAST WITH US"

For homes, building sites, or acreage south of Carmel . . . See

Virginia S. Nielson

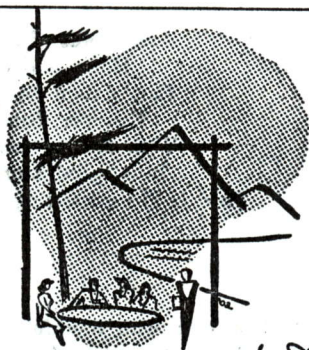
Office in Highlands Inn

Everett C. Banfield

Four miles south on Highway No. 1

Telephone MA 4-2721 or MA 4-6496

Post Office Box 1596, Carmel, California



[*Enjoy a leisurely luncheon
with your friends . . . in
the lovely Terrace Room*

*at Del Monte Lodge . . . where the
lofty pines, the sea, and the blue Santa
Lucias are a part of your surroundings*

Del Monte Lodge
pebble beach

TUESDAY..... JULY 21..... 3 P.M.

ORGAN RECITAL CHURCH OF THE WAYFARER
LUDWIG ALTMAN ORGANIST
SANDOR SALGO CONDUCTOR

PROGRAM

JOHANN SEBASTIAN BACH [1685-1750]

Prelude and Fugue in B minor

Bach's loftiest monument in this form, written in Leipzig at about the same time as the Mass in B minor, to which it is akin in spiritual grandeur. The main fugal subject is quite unique in that it moves in intervals of seconds only. Towards the end it is combined with a strongly contrasting theme, making the work a double fugue of imposing architecture.

Five Chorale Preludes [from "Eighteen Great Chorales"]

By the waters of Babylon
Now thank we all our God
All glory be to God on high
Come God, Creator, Holy Ghost
Jesus Christ, our Saviour

This collection of Chorale Preludes and the "Art of Fugue" are Bach's last works. In their different ways they sum up all musical development of the entire Baroque era.

GEORGE FREDERICK HANDEL [1685-1759]

Concerto No. 4 in F major

Allegro—Andante—Adagio—Allegro

In order to enhance the public attraction of his Oratorio performances, Handel played his Organ Concertos during the intermissions. The organ solo part was largely improvised and the organ was far smaller than the one used to-day in Carmel. It had only seven stops and no pedal.

JOHANN SEBASTIAN BACH

Sinfonia from Cantata No. 35 for Organ and Strings

Program Notes by Ludwig Altman

GRAHAM MUSIC COMPANY

"THE BEAUTIFUL IN MUSIC"

HAMMOND Organs

The Choice of the Finest Pipe Organists

STROMBERG-CARLSON Radio-Phonographs

The Word's Finest HiFi Stereo

PIANOS:— Mason and Hamlin • Knabe • Fischer

Records • Sheet Music

Mission near 6th
CARMEL
MA 4-4390

107 Walnut
SANTA CRUZ
BOX OFFICE FOR BACH FESTIVAL

317 Main Street
SALINAS
HA 2-9262

PETER PAN LODGE

A small friendly lodge high in the Carmel
Highlands with inspiring views of the ocean.
SUPERB FOOD

Dinner by Reservation at 7 P.M.

Unusual service and accommodations
R.F.D. 1, Carmel, California MA 4-2772

Chamber Music Society of Carmel

GILBERT BOYER · DIRECTOR

the VALLEY LODGE

Carmel Valley Road at Ford Road

CARMEL VALLEY, CALIFORNIA

Telephone OLive 9-2416

Western Motel - in downtown Carmel

Town House Lodge

TV - Radio - Room Phones - Sun Deck - AAA

FINEST MOTEL ACCOMMODATIONS

5th & San Carlos MA 4-1261

RANCHO DEL MONTE Club Resort

Open to the Public after 5 P.M.

Delicious Food & Drinks

Comfortable & Attractive Guest Rooms

Guests assume privileges of the Club
during their stay.

Telephone OL 9-2231

LOOKING GLASS

BEAUTY SHOP

Styling - Tinting - Permanent Wave Specialists

Dolores near 5th Avenue

CARMEL, CALIFORNIA

Phone MA 4-4658

IN CARMEL VALLEY Los Laureles Lodge

for **FOOD BY THE POOL**

for **ROOMS**

for **ATMOSPHERE**

OL 9-2266 or OL 9-2951

Woodshed Shadow Box

Gifts and Greeting Cards

Domestic and Imported

Mari Wood

Dolores near 5th P. O. Box 424

STUDIO THEATRE

Dolores between Ocean and 7th - Carmel

Alternate Two Musical Shows Nightly

except Mondays at 8:30 P.M.

WHOOOPS! a new musical revue

OH KAY the Gershwin's burlesque of the 20's

For reservations Phone MA 4-1661

Derek Napier Lawford FINE CHINA

San Carlos & 5th Carmel

Telephone MAYfair 4-8225

Breakfast, Lunch, Doughnuts, Salads, Soups,
Sandwiches, Shakes and Short Orders

Bartlett's DONUT DEN

OPEN 3 A.M. to 6 P.M.

Opposite Purity Store

6th and Mission Carmel

Joseph Posner

Ladies Tailor and Designer

Also Alterations and Remodeling

South Side of Ocean bet. Mission & San Carlos

Carmel, California MAYfair 4-1388

Helen Carter

DRESSES, SUITS COATS, SPORTSWEAR

Pine Inn Garden Shops / Carmel
Lincoln at Ocean Phone MA 4-4556
P. O. Box 2013



Post Office Telephone
Box G -1 MA 4-3881

THE CARMEL PINE CONE

Published every Thursday
Carmel's Home-town Newspaper since 1915

PILOT MARKET

COMPLETE MARKET

Meat, Produce, Groceries & Beverages
Junipero & 6th Phone MA 4-1241
Free Delivery Twice Daily

KODAK

BELL & HOWELL

CAMERA CRAFT

Ocean Avenue between Dolores & San Carlos
P. O. Box 1350 / Phone MA 4-4127

LEICA

Carmel, California

ZEISS

CARMEL

Delicatessen - Snack Bar

Fine Foods Quality Candies Distinctive Snacks

Breakfast, Lunch and Dinner

Ocean Ave. near Mission St. Phone MA 4-3941

Nielsen Bros. Grocery

FINE FOODS

Telephone MA 4-6441

Dolores Street between Seventh and Eighth

Mediterranean Market

Ocean and Mission

Carmel, California

FINE IMPORTED FOODS

Joseph E. Bileci, Owner

MA 4-2022

Spinning Wheel

STEAK HOUSE

CHOICE STEAKS MODERATELY PRICED

Beer and Wine

Monte Verde between Ocean and 7th
Phone MA 4-7548

Dolores Pharmacy

Nelson M. Leoni

Dolores at 7th

Carmel, California

Telephone MA 4-7644

Best Wishes For a Successful Season

Kramer's Specialty Shop

CASUAL CLOTHES & ACCESSORIES

Ocean Ave. "By the Library" Carmel

CARMEL CRAFT STUDIOS

SAN CARLOS OFF OCEAN AVENUE

ARTISTS AND CRAFTSMEN AT WORK

Portraiture - Painting - Ceramics - Mosaics - Jewelry Design - Glass Blowing

Sales Galleries - Framing & Matting

Coffee House - Work Center

TUESDAY JULY 21 8:30 P.M.

**CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO CONDUCTOR**

BACH VISITS THE KING IN POTSDAM

The scene of this evening's concert is laid in the palace of Frederick the Great in Potsdam. As an "enlightened despot", Frederick sought not only to enlarge the domain of Prussia and his own influence as King, but also to enrich the intellectual and cultural life of his country. Following the artistic inclinations of his youth, he played the flute and became a successful composer. In these two roles he appeared at court concerts in the company of such musicians as C. P. E. Bach, J. J. Quantz and Franz Benda, all of whom were in the King's service for varying lengths of time. Through Carl Philipp Emanuel, who entered the King's employ in 1740, Frederick urged the renowned Johann Sebastian to visit his court. The King's hopes were realized in 1747 when Bach, accompanied by his son Wilhelm Friedemann, made the trip to Potsdam. Bach's biographer, Forkel, provides this account from information given him by Friedemann: "At this time the King had every evening a private concert, in which he himself generally performed some concertos on the flute. One evening, just as he was getting his flute ready, and his musicians were assembled, an officer brought him the list of strangers who had arrived. With his flute in hand he ran over the list, but immediately turned to the assembled musicians and said, with a kind of agitation, "Gentlemen, old Bach is come."

PROGRAM

Sinfonia in D minor

Wilhelm Friedemann Bach

Adagio—Fugue [Allegro e forte]

[1710-1784]

Bach's eldest son is considered to have been a man of superior musical gifts, performing with skill and taste and composing meritorious keyboard, orchestral and sacred vocal music. His impressive Sinfonia in D minor is cast in the form of an instrumental introduction to a full-scale dramatic work, such as a cantata or oratorio.

Concerto No. 3 in C major for Flute and Strings

Frederick the Great

[1712-1786]

Orchestra material loaned by the Free Library of Philadelphia

The Edwin A. Fleischer Music Collection

Allegro—Grave—Allegro assai

RAYMOND FABRIZIO, Flute

True to the spirit of his time, Frederick the Great combined the qualities of composer and executant. His concertos and sonatas for the flute were written to be played by his august self. Concerto No. 3 is baroque in dynamics, melodic material, interpolations by the strings, and in the rhythmic motive of the slow movement. Certain aspects of the harmony and of the soli-tutti relationship, however, point away from the older style. The Grave is rich in expressive feeling.

Concerto in G major for Viola and Strings

Georg Philipp Telemann

Largo—Allegro—Andante—Presto

[1681-1767]

MILTON THOMAS, Viola

In his time Georg Philipp Telemann, a most prolific composer of opera, instrumental music, and sacred and secular vocal music, was far better known than Bach. He was the godfather of Carl Philipp Emanuel and a friend of Johann Sebastian.

In the G major Concerto, the "Viola concertante" stands out not so much because of the virtuosity of its part, aside from the cadenzas its melodic material differs little from that of the tutti, but through the delicacy of Telemann's scoring, which never obscures the solo part. An atmosphere of haunting melancholy pervades the Andante movement.

Solo cantata No. 51, "Jauchzet Gott" for Soprano, Trumpet and Strings

J. S. Bach

Aria:—Jauchzet Gott in allen Landen [Praise God in all Lands]

[1685-1750]

Recitative: Wir beten zu dem Tempel an [We worship in the temple]

Aria: Hoechster, mach deine Gute [Highest One, may Thy mercies]

Chorale: Sei Lob und Preis und Ehren [Praise, glory, honor]

Alleluja

MARIE GIBSON, Soprano

CHARLES DAVAL, Trumpet

Composed for "the fifteenth Sunday after Trinity and for all occasions," this cantata may have been performed also at municipal elections. The outer movements, in which the trumpet is used to express jubilation, contrast with the more intimate inner movements. In the Chorale setting, two violins intertwine their imitative patterns about the stately hymn tune.

INTERMISSION

Concerto in G minor for Piano and Orchestra

J. S. Bach

[Allegro]—Andante—Allegro assai

RANDOLPH HOKANSON, Piano

Between 1730 and 1733 Bach arranged for solo cembalo and strings his Violin Concerto in A minor, which he had written in Coethen about 1720, transposing it a whole tone lower. With a few accommodations to the differences in attack and sustaining power, the solo violin part of the original has been faithfully transcribed for the right hand of the cembalist, while the left hand follows the continuo bass line. In passages where the solo violin was silent, the right hand fills out the thorough-bass harmony.

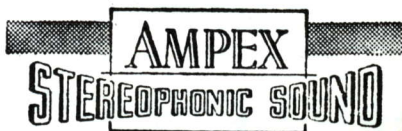
Ricercar a 6, from "The Musical Offering"

J. S. Bach

On the occasion of Bach's visit to Frederick the Great, the King invited the composer to try his Silbermann fortepianos, of which he had collected fifteen. Bach asked the King to give him a subject for a fugue, whereupon the master improvised a Ricercar in three parts. When the King requested him to do the same for six voices, Bach declined on the grounds that not every theme was suitable for such treatment, and substituted a theme of his own. However, upon his return to Leipzig, he worked out a fugue in six parts on the royal theme, designating it, as he did his three-part movement, Ricercar. Bach's use of the older term is attributed to the slow-moving opening of the royal theme.

The Ricercari a 3 and a 6 stand as the first and last movements of Bach's "Musical Offering" to King Frederick, the inner movements of which consist of canons and a trio-sonata, all based on the King's theme. The Ricercar a 6 is truly a "searched-out" ["ricercata"] masterpiece, which Hans T. David praises for its "Contrapuntal intensity, beauty of sound, depth of expression and its structure . . . a perfect example of monumental conception and impeccable delivery."

Hi - Fidelity Records & Equipment



CARMEL • Dolores between 5th & 6th

henry's
for hairstyling

THE VILLAGE SHOE TREE

+ + +

Fine Shoes and Accessories

Ocean Avenue

Carmel

GIFTS FROM FAR-AWAY PLACES

The House of Seven Seas

Dolores near Seventh MA 4-4128
Carmel-by-the-Sea

CARMEL DRIVE-IN GROCERY

LIQUORS GROCERIES PRODUCE
ZOELLINS (Evelyn & Dick)

MEATS

Eddie Capon

8th & Dolores

Phone MA 4-3476

Mission Cleaners

Ocean and Mission • Carmel, California

Free Pick-up and Delivery Service
Phone MA 4-6546

ROBERT JOHN

FINE LEATHER APPAREL

Jackets, Belts, Bags, Sandals

Pine Inn Building Ocean near Lincoln

Compliments of KIP'S Food Center

Groceries • Produce • Meat
Wines and Liquors

Free Delivery MA 4-3821 & 4-3322
OPEN EVENINGS AND SUNDAYS



BLUE, PINK OR YELLOW
STRIPES ON WHITE PETIT
POINT COTTON, 5 to 15, \$25.95

Ocean Avenue
Carmel

Blum's

BREAKFAST • LUNCH • DINNER
PASTRIES • FOUNTAIN

"The Worlds Most Distinctive Confections"

OCEAN & DOLORES

CARMEL-BY-THE-SEA

WEDNESDAY .. JULY 22 11 A.M.

LECTURE CARMEL WOMAN'S CLUB
ALFRED FRANKENSTEIN

"BACH AND THE LESSER KNOWN COMPOSERS
FEATURED IN THE 1959 FESTIVAL"

THURSDAY ... JULY 23 11 A.M.

SYMPOSIUM CARMEL WOMAN'S CLUB
"BACH VERSUS HANDEL"

Moderator: ALFRED FRANKENSTEIN

Panel: DAVID BOYDEN, B. F. HALEY, JAMES SCHWABACHER

CYPRESS WEST DINING ROOM

HOMECOOKED FOOD

Lincoln at 7th Telephone MA 4-3871

Millinery • Cosmetics • Jewelry
Accessories

House of Haire

Dolores Street, Carmel MA 4-3098
P. O. Box 1401

Candles of Carmel

Candles of every description

Telephone MAYfair 4-7564
Golden Bough Court
ACROSS FROM PINE INN



Carmel's Family Shoe Store
DOLORES SOUTH OF OCEAN AVE.



- DINING
- DANCING
- COCKTAILS

1300 FREMONT, MONTEREY
FRontier 2-8161

Fine Food — Fit for a King

Copenhagen Inn

DANISH RESTAURANT & BAKERY
CLOSED 12 NOON SUNDAYS UNTIL 8 A.M. TUESDAYS
4th & San Carlos Phone MA 4-8502

CARMEL CLEANERS

HAVE YOU TRIED OUR
LINT FREE CLING FREE
DRY CLEANING

Dolores & Ocean

MA 4-6447

MICHEL MACKAY

Wishes to announce to her many musical friends that she is now with

PORTER-MARQUARD REALTY

Seven Arts Court • Lincoln & Ocean
OFFICE RESIDENCE
MAyfair 4-6661 MAyfair 4-3437

CARMEL STUDIOS OF MUSIC

GILBERT BOYER • DIRECTOR
CONCERT PIANIST CONDUCTOR

Qualified Conservatory Teacher

Business Manager • Michel MacKay
MA 4-3437 or MA 4-6661



Su Vecino

SU VECINO

Dolores and 6th
GOOD
MEXICAN FOOD
CARMEL
Telephone MA 4-6932

The Piccadilly Nursery

IN CARMEL

Dolores & 7th MA 4-7755

HIGHLANDS INN

Enjoy Cocktails in the Fabulous Sunset Room
Dinner in the Panorama Dining Room

CARMEL'S ONLY OCEAN FRONT HOTEL

MA 4-6496

Paul Reed, Manager

The Homestead

Carmel-by-the-Sea, California
HOTEL ROOMS & COTTAGES

Lincoln & 8th Jane & Jim Buffington
TEL. MA 4-4119 BOX 1285 OWNERS & MANAGERS

The Decorator Shop

Dolores near Ocean
Box 1169 Phone MA 4-4902
Carmel-by-the-Sea

MARCELLE-GAY JEAN BRICKEY

Open 8:30 a.m. to 10 p.m. Every Day
(Monday till 7 p.m.)

THE VILLAGE CORNER

Soda Fountain Buffet
21 Varieties of Sandwiches
Self Service Serves
6th and Dolores

American Sight Seeing Tours

17 MILE DRIVE — 2 P.M. DAILY

216 Del Monte Avenue FR 5-4131

Tickets at PINE INN, CARMEL

The CIRCLE THEATRE CASANOVA ST. between 8th & 9th, CARMEL

The fame of Carmel as a home of art and music is scarcely greater than its reputation for fine theatre. For thirty-five years, this reputation has been upheld by the GOLDEN BOUGH PLAYERS.

THURSDAY . . . JULY 23 3 & 4 P.M.

ORGAN RECITAL CHURCH OF THE WAYFARER
LUDWIG ALTMAN ORGANIST

PROGRAM

GEORGE FREDERICK HANDEL [1685-1759]

Fugue in A minor

Handel's Organ Fugues were published in 1735. There are only two copies of this original edition extant today. How can they be identified with certainty? Curiously enough through a misspelled word on the title page — a mistake which later editions corrected. One of these copies is used for this afternoon's performance.

FRIEDRICH WILHELM ZACHAU [1663-1712]

Four Chorale Preludes

Through Adam's fall
Christ lay in the bonds of death
O Sacred Head, now wounded
All Glory be to God on high

Zachau, an excellent musician, was organist of Halle during Handel's childhood. Handel owes his entire musical foundation to Zachau. He showed his genuine appreciation for his teacher in many ways. He copied Zachau's manuscripts, he visited him regularly, he provided financial support for his widow.

GEORGE FREDERICK HANDEL

Fugue in B minor

JOHANN SEBASTIAN BACH [1685-1750]

Prelude and Fugue in G major

Four Chorale Preludes from "The Little Organ Book"

I call to Thee, Lord Jesus Christ
See the Lord of Life and Light [in Canone all' ottava]
From Heaven came the angel's host
Dearest Jesus, we are here [in Canone alla quinta]

Prelude and Fugue in F minor

Organ Chorale on "Thy throne I now approach"

[Bach's last composition, dictated from his deathbed to his pupil, Altnikol]

Program Notes by Ludwig Altman

Holman's

PACIFIC GROVE

Your Peninsula Shopping Center
46 Complete Departments

FOR . . .

Magnavox Stereophonic Instruments

- See our Large Collection
of Stereophonic Records

THURSDAY . . . JULY 23. 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO CONDUCTOR

BACH AND THE CONDUCTORS OF THE SAN MARCO

Although the practice of antiphonal singing and playing is undoubtedly of ancient origin, the art of "cori spezzati" — separately placed vocal and instrumental groups — reached its effective development in the 16th century at the Cathedral of St. Mark's in Venice, where the structural design lent itself to this mode of performance. Here Adrien Willaert of Flanders achieved an initial artistic realization of the possibilities of antiphony. Andrea and Giovanni Gabrieli, uncle and nephew, brought the art into full flower. Giovanni's pupil, Heinrich Schuetz, bore the skill of polychoral writing back to his native Germany, where it influenced his own and successive generations of indigenous and resident composers. Its influence is felt not only in the polychoral motet, "Komm, Jesu, komm," by J. S. Bach, but in such instrumental forms as the concerto grosso, cultivated effectively by Antonio Vivaldi. With the exception of Vivaldi, who was a member of the orchestra of the San Marco, all of the Italian composers on this San Marco program served as chapelmasters of the Venetian cathedral.

PROGRAM

"Komm, Jesus, komm," Motet for antiphonal chorus J. S. Bach
Chorus: Komm, komm [come, come] [1685-1750]

Aria [Andante]: Drauf schliess' ich mich in deiner Haende [I place myself in Thy
strong hands]

FESTIVAL CHORALE

Of the six motets composed by J. S. Bach, four were written for double chorus. They all date from Bach's Leipzig period and thus stand close to the end of the German baroque development of polychoral writing. According to evidence cited by Werner Neumann, Bach presented these motets in the Thomaskirche with accompaniment of organ or orchestra. In the present performance a separate string group plays with each of the two choruses.

Concerto in C minor for Oboe, Violin and Strings J. S. Bach
Allegro—Adagio—Allegro

RAYMOND DUSTE, Oboe WILLARD TRESSEL, Violin

It is likely that contemporaries of Bach heard this concerto in much the same form as the present audience. The Concerto in C minor for two claviars, published in 1874 by the Bach-Gesellschaft, is regarded as Bach's reworking of a lost concerto for two violins or for oboe and violin. Max Schneider and Max Seiffert, working independently, have, by reversing Bach's procedure, restored this concerto to what was very probably its original state.

"Crucifixus," Motet for eight-part chorus Antonio Lotti
He was crucified for us under Pontius Pilate, he suffered, and was buried. [c.1667-1740]

FESTIVAL CHORALE

Chapelmaster of St. Mark's from 1773 until his death, Antonio Lotti was a representative of the older polyphonic school of composition. His contemporaries, however, were impressed with the expressive qualities of his music, the severity of which was relieved by the free use of modern harmonies. His "Crucifixus" exemplifies his skill in the treatment of eight separate choral parts.

"Saul, Saul, was verfolgst du mich?" Motet for three choruses Heinrich Schuetz
[1585-1672]

Saul, Saul, why persecutest thou me? It is hard for thee to kick against the pricks.

[Acts 9: 4, 5]

FESTIVAL CHORALE

Heinrich Schuetz has bequeathed an unforgettably austere musical dramatization of the Pauline conversion on the road to Damascus. The text, entrusted to three choruses is accompanied instrumentally by a trio-sonata ensemble—two violins and continuo. The voice of Jesus, "Saul, Saul," rises in intensity, then mysteriously dies away. The passage, "It is hard for thee," brings momentary relief from the insistent cry. But the bold choral line which closes the work penetrates through the fading voices with renewed urgency.

Canzon Duodecimi Toni, a 10, for two brass choirs

Edited by John Kolarik

Giovanni Gabrieli

[1557-1612]

Among the works which demonstrate the younger Gabrieli's mastery of the art of "cori spezzati" are the Sacrae Symphoniae, published in 1597. The Canzon in the twelfth mode - corresponding to C major, is for two instrumental choirs of five voices each. Throughout its two sections, the first in duple and the second in triple rhythm, it provides ample exploration of the varied possibilities of polychoral writing, - echo effects, contrast, reinforcement, interweaving of the voices.

INTERMISSION

Concerto in G minor, F.XII, no. 3, for Violin and Orchestra

[Allegro]—Largo non molto—Allegro

Antonio Vivaldi

[c.1675-1741]

WILLARD TRESSEL, Violin

Although this is a solo concerto, with the violino principale frequently assigned independent florid passages, the influence of "cori spezzati" is felt in the separate and contrasting roles often given to the winds on the one hand and to the string group on the other.

From "Vespro della Beata Vergine" [1610]

Claudio Monteverdi

[1567-1643]

Invocation: "Domine ad adiuvandum meum" [Psalm 69: 2 and Doxology]

Come unto my help, O God: O Lord, make haste to help me.

Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now and ever shall be, world without end. Amen.

JAMES UMBERGER, Tenor FESTIVAL CHORALE

Psalm: "Dixit Dominus" [Psalm 109 and Doxology]

The Lord said unto my Lord: Sit thou at my right hand until I make thine enemies thy footstool. The Lord will send forth the sceptre of thy power out of Sion: rule thou in the midst of thine enemies. Thine shall be the dominion in the day of thy power, amid the brightness of the Saints; from the womb before the day-star have I begotten thee.

ELEANOR POTTINGER, KATHERINE SCHLINGER, Soprano

JAMES UMBERGER, RICHARD RIFFEL, Tenor BRUCE REMSBERG, Bass

FESTIVAL CHORALE

Antiphon: "Pulchra es" [Song of Songs 6: 3,4]

Thou art beautiful, O my love, sweet and comely as Jerusalem; terrible as an army set in array. Turn thine eyes from me, for they have made me flee away.

NANCY FOSTER, SYLVIA STITCH, Soprano

Litany: "Sancta Maria, ora pro nobis"

Holy Mary, pray for us

MARIE GIBSON, NANCY FOSTER, KATHERINE SCHLINGER,
SYLVIA STITCH, Soprano

CARMEL INN

SAN CARLOS & 8th

MA 4-3868

One Block from SUNSET AUDITORIUM

THE SILVER THIMBLE

The Finest in Lingerie

Dolores & Ocean

Carmel-by-the-Sea

PINE INN

A EUROPEAN PLAN HOTEL

Carmel-by-the-Sea Telephone MA 4-3851

Pine Inn Shops

Now in Garden Patio . . .

Loyola Fournane
Studio-designed Jewelry

Gems - Jades Box 783, Carmel

PARSONS of CARMEL

Old Silver - Objects of Art - Antiques
Fine Oriental Objects



P. O. Box 724 CARMEL MA 4-3116

Tokyo Gift Shop

OBJECTS OF ART

H. Yoshizato Phone MA 4-3646

CAMERAS FILM SUPPLIES

24-Hour Photo Finishing

Unusual Gift Lines by Local Artists

BEAUX ARTS

GIFT AND CAMERA SHOP

Howard Brunn

MEN'S WEAR

box 3395 carmel : california
pine inn shops ocean avenue

Best Wishes to the
Bach Festival

DON SANDS

Phone MA 4-3766



*Putnam
& Raggett*

Ocean Avenue

Sportswear

Patterns

Fabrics

Telephone MA 4-7556



Carmel's New Post-Adobe
MOTOR LODGE
31 units all with tub & shower
Room Phones

Provincially Furnished
Box 3608 Phone MA 4-3864



Imports • Gifts • Jewelry

Currey's
OF CARMEL

Ocean bet. Dolores & Lincoln MA 4-1107

LA PLAYA HOTEL

CARMEL'S LARGEST AND FINEST



Operating on the modified
American Plan
including room, breakfast and dinner

THE TERRACE ROOM FOR
Breakfast - Luncheon - Dinner

THE LANAI ROOM FOR
Cocktails

Phone MA 4-6476

Hymn: "Ave Maris Stella" for soli and antiphonal chorus

Hail, star of the sea, God's loving mother and ever a virgin, heaven's fair gate. You who received that "Ave" from Gabriel's lip, establish us in peace, reversing the name "Eva." Break the sinners' fetters, bring light to the blind, drive away our ills, and ask for us every blessing. Show yourself a mother. May He, who, born for us, deigned to be your Son, receive our prayers through you. Virgin without equal, gentle beyond all others, win us pardon for our sins and make us gentle and pure. Make it your care that our life is without sin, arrange a safe journey for us that we may see Jesus and rejoice together forever. To God the Father be praise, to Christ most high and to the Holy Spirit be glory; to the Three be equal honor.

Translation by the Rev. Joseph Connelly

MARIE GIBSON, Soprano MARGERY MACKAY, Mezzo-Soprano
CARL SCHULTZ, Bass

FESTIVAL CHORALE

The "Vespers of the Virgin" in general follow the prescribed liturgy and consist of five psalms with their antiphons, a hymn and a "Magnificat." Taken as a whole, the "Vespers" are, in the words of Walter Goehr, "a compendium of most methods of musical expression used by composers at this time of rapid stylistic development." Even elements of contemporary folk songs and rhythms, as well as French "airs de cour" are included.



FOR THE THOUGHTFUL COLLECTOR . . .

Bach Guild and Vanguard present definite recordings of Festival Program numbers for your continued enjoyment:

- Concerto for Viola and Orchestra, Telemann (I Solisti di Zagreb) - Bach Guild 575
- Solo Cantata No. 51, "Jachzet Gott" (Stich-Randall) - Bach Guild 546
- Canzona for Brass Choirs, G. Gabrieli (Appia cond.) - Bach Guild 581
- Fantasia on One Note, Purcell (Litschauer) - Vanguard 420
- Street Cries of London (Deller Consort) - Bach Guild 563
- English Madrigals, Volume 1, 2, 3 & 4 (Deller Consort) - Bach Guild 553, 554, 577, 578

Cantata, "Phoebus and Pan" - Bach Guild 514

The Mass in B Minor (Lehmann cond.)(Special \$5.98) - Bach Guild

OVER 100 OTHER BACH GUILD RECORDINGS OF BACH CANTATAS, PIANO, ORGAN, AND ORCHESTRAL WORKS.

- Bach Brandenburg Concertos Nos. 1-6 (Prohaska)(Special \$9.96) - Bach Guild 540/2
- Orchestral Masterworks of Bach (Prohaska)(Special \$1.98) - Vanguard 105

LIAL'S MUSIC SHOP
MARGARET LIAL

Ocean and Monte Verde
"Down the brick stairway"

P. O. Box 94, Carmel California
Mayfair 4-4380

Carmel Paint & Wallpaper Co.

Dorothy and Carl Wagenman

"Specialists in Custom Colors"

5th & Junipero P. O. Box 3538

Phone MA 4-6277

Carl S. Rohr . . . Electric



GENERAL ELECTRIC DEALER

CARMEL

Monterey Peninsula Herald

The Newspaper of the Monterey
Peninsula Communities

DR. WALTER J. WILLIAMS

OPTOMETRIST

Telephone
FR 5-3347

406 Alvarado
Monterey, California

Heritage Antiques

Furniture, Brass, Copper, China,
Lamps, Pewter Glass
Dolores & 6th

PHONE MA 4-4213 . MAILING ADDRESS: BOX 3046

Crescent Jewelers

472 Alvarado Street
Monterey
FR 2-5385

A. LEE SAGE & SON

Piano and Player Piano Sales & Service
Warehouse Prices on Musical Merchandise
Four Years Bach Festival Staff

5 Fern St. Monterey FR 2-3521

PARTY CAROUSEL

Hostess Paper Accessories • Party Favors
Monogrammed Paper Goods • Foreign Dolls
24 Hour Service

P. O. Box 4488 Phone MA 4-2579
Between 5th & 6th Carmel, California

HARRIET DUNCAN

Ladies' Specialty Shop
6th between Lincoln and Dolores
CARMEL-BY-THE-SEA
MA 4-4912

VERA - VOGUE ORIGINALS

HAND-MADE GLOVES & ACCESSORIES
Ocean Ave. between Lincoln and Dolores

Carmel's Unique European Style Glove Store

P. O. Box 523 Telephone MA 4-2655

CASA MUNRAS HOTEL, COTTAGES AND SHOPS

"Monterey"

COCKTAILS

FAMOUS DINNERS BY CANDLELIGHT

DANCING

ED WILLIAMS

Fine Custom Tailoring and Apparel for Men
Telephone FR 5-4776

IRA NAGEL

Distinctive Ladies' Ready-to-Wear
Telephone FR 5-6873

FRIDAY JULY 24 11 A.M.

CHAMBER MUSIC RECITAL CARMEL WOMAN'S CLUB

PROGRAM

"Golden" Sonata for Two Violins Henry Purcell
Allegro—Adagio—Canzona—Grave—Allegro [c. 1659-1695]

WILLARD TRESSEL, SABINA SKALAR, Violin
Continuo: RALPH LINSLEY, Harpsichord; JEFFREY HOLM, Cello

"The Blessed Virgin's Expostulation" Henry Purcell
MARGERY MacKAY, Mezzo-Soprano

Three Three-part Fantasies for Strings Henry Purcell

CAPELLA DI MUSICA
WILLARD TRESSEL, Violin ELIZABETH BELL, Viola
JEFFREY HOLM, Cello

Sonata in C minor for Oboe G. F. Handel
Adagio-Allegro—Adagio-Allegro [1685-1759]

RAYMOND DUSTE, Oboe
Continuo: RALPH LINSLEY, Harpsichord; JEAN FULKERSON, Cello

"Nel dolce dell' Oblio," Cantata for Soprano and Recorder G. F. Handel

Recitative: While the adored Phyllis reposes in sleep's sweet oblivion, Love
persistently disturbs her peaceful slumber.

Aria: For in sleep she sees the image of her beloved.

Recitative: His imagined presence illumines the darkness of night.

Aria: Seeing her loved one in sleep's deception brings untold joy. But
waking from this sweet illusion brings sadness.

NANCY FOSTER, Soprano JOHN MILLER, Recorder
Continuo: RALPH LINSLEY, Harpsichord; JEAN FULKERSON, Cello

- succulents
- driftwood
- rocks

milton williams
garden shop

lincoln between ocean and 7th

The Linen Shop

11 MONTE VERDE

MAyfair 4-6711 P. O. Box 1682
CARMEL-BY-THE-SEA, CALIFORNIA

Ruth P. MsMenamin

ROSITA LODGE

4th at Torres ✕ Close to Town
Carmel-by-the-Sea, California
Individual Patios - Fireplaces - Kitchenettes
Spacious Parking Area

MAyfair 4-6926

HOFBRAU

GERMAN FOOD

Replete with Song, Beer,
Wursts and Lederhosen
Opposite The Hill Theatre in Monte Vista
Monterey, California

FRIDAY JULY 24 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO CONDUCTOR

LONDON IN HANDEL'S TIME

Handel arrived in London at a time when English stage music had begun to decline following the death of Henry Purcell, and the public was turning to Italian opera. Devoting himself to this fertile field of composition, he dominated the musical life of the city for the remainder of his life as composer, performer and impresario.

PROGRAM

Concerto No. 2 in B minor for Strings
Largo-Adagio—Allegro—Allegro

Charles John Stanley
[1713-1786]

WILLARD TRESSEL, Solo Violin JEFFREY HOLM, Solo Cello

Totally blind from the age of two, John Stanley was recognized by his contemporaries as a composer of considerable stature. His Concerto No. 2, first published in 1742, is a concerto grosso, with a concertino [solo group] and ripieno [tutti]. The repeated alternation of slow and fast sections is derived from the canzona and the sonata da chiesa, though Stanley's treatment does not appear to follow well-trodden paths.

Recitative, Sinfonia and Aria, "Cara sposa," "from Rinaldo"
Orchestrated by Francis Parmentier
JAMES SCHWABACHER, Tenor

G. F. Handel
[1685-1759]

"Rinaldo," Handel's first London opera, is based on an episode from Tasso's "Jerusalem Delivered." The pageantry of the Crusades and the exoticism of the Holy Land provide the setting for this dramatic conflict of Christian and paynim lovers. In the aria, "Cara sposa," Rinaldo pleads for the return of his wife, Almirena, who has been spirited away by sorcery during the preceding Sinfonia, and he defies the powers responsible for his deprivation. Successful from its opening performance, "Rinaldo" established Handel's fame in his adopted city.

Concerto in E flat major for Piano and Strings, Op. 7, no. 5
Allegro di molto—Andante—Allegro
CHARLES FULKERSON, Piano

Johann Christian Bach
[1735-1782]

Johann Christian Bach, youngest surviving son of Johann Sebastian, arrived in London in 1762, three years after the death of Handel, and his presence added another design to the pattern of the city's musical life in the mid-eighteenth century. The "London Bach" provides a link between the late baroque and early classic periods, displaying, in the words of C. S. Terry "a resourcefulness and gift of melody which attracted Mozart and Haydn to study him." In the fifth of his second set of keyboard concertos, dedicated to Queen Charlotte of Great Britain, the melodic material and phrase structure clearly foreshadow Mozart, while the piano is still obliged to fulfill the dual baroque function of soloist and continuo.

INTERMISSION

Fantasia on One Note

Henry Purcell
[c. 1659-1695]

When Purcell wrote his string fantasies at the age of twenty-one, he was demonstrating, perhaps unconsciously, that he had mastered a passing style; indeed, these fantasies are regarded as the last known examples of this form. Purcell, however, imbued these compositions with the vital elements of his own musical personality. In the five-part fantasy on one note, the second viola sounds the whole note, middle C, forty times, while the other instruments, beginning with long note values, gradually quicken the rhythmic pace. The effect is one of mounting excitement intensified by sudden changes of tempo.

"Street Cries of London"

Orlando Gibbons
[1583-1625]

FESTIVAL CHORALE
ERICH SCHWANDT, Harpsichord

"These are the cries of London town; some go up and some go down."

Through the activities of the Academy of Ancient Music, formed about 1726, older English music was cultivated and widely performed at this time. Thomas Weelkes, Richard Deering and Gibbons each wrote a vocal fantasy based on the "singing commercials" heard on the streets of London. Vendors of fish, pies, vegetables and fruits, pest exterminators and chimney sweeps cry their wares and services, and we hear pleas for food for inmates of Bedlam and the Marshalsea prison.

Concerto for Harp and Orchestra Op. 4, no. 6

G. F. Handel

Andante-Allegro—Larghetto—Allegro moderato

ANNE EVERINGHAM ADAMS, Harp

In this type of baroque concerto the soloist plays throughout. Contrast is provided by orchestral reinforcing of the solo part. The concerto is known also as a work for organ and orchestra, or organ alone and was undoubtedly performed frequently by the composer between the acts of his oratorios.

kill

**The Peninsula's
Cinema of Foreign
and Art Films**

NITELY 7 & 9:15 Sun. Mat. 2 P.M.
Telephone FR 5-1121

Tickle Pink

SPETACULAR
OCEAN & COAST
VIEWS JUST
BELOW YOUR
PRIVATE BALCONY

MOTOR INN SUITES, STUDIO AND
HOTEL ROOMS
CARMEL HIGHLANDS
P. O. BOX 3276 CARMEL MA 4-1244

**WAYSIDE INN
IN CARMEL**

FREE TV • A.A.A. APPROVED
TELEPHONES • FIREPLACES • KITCHENS
MA 4-2641

Mission at 7th

Carmel

THE UNUSUAL IN LADIES ACCESSORIES

*My Fair
Lady*



Ocean & Monte Verde, Carmel-by-the-Sea
(OPPOSITE PINE INN) RUTH & KEN KIGHTLY

Only the Best of Recordings can be found at the
Browse Around Record Shop, Carmel

In Hi Fi & Stereo . . . it's
Westminster

CRUCIFIXUS, ANTONIO LOTTI	WXN 18596
ENGLISH MADRIGALS	WXN 18653; 18761, 62, 63
MASS IN B MINOR, J. S. Bach	WN 3305 (3)
MUSICAL OFFERING, J. S. Bach	WXN 18375

It's Westminster for all musical tastes in Baroque and Renaissance Periods.

Browse Around Record Shop, Carmel

12 years S.W. Corner 6th & Dolores, Carmel

LOBOS LODGE

COTTAGE HOTEL
On Ocean Avenue

Drawer L-1 Phone MA 4-3874

THE CORNER CUPBOARD

OCEAN AND DOLORES
GIFT AND ART SHOP
CARMEL-BY-THE-SEA

WHITNEY'S Restaurant

CARMEL

Dining Room Cocktails

Lunch and Dinner

MA 4-2515

The Borden Company

WESTERN DIVISION

HOME MILK DELIVERY

Phone FR 3-4901

2220 DEL MONTE MONTEREY

Meet me
at *Sade's* for
Cocktails

NATIONALLY KNOWN

Dinner Served from 5:30

Ocean Avenue MA 4-4080

Robert Waldo Hicks

PLUMBING & HEATING

North of Park on Junipero MA 4-3115

P. O. Box 167 Carmel

Wayfarer Inn

CHOICE ROOMS & APARTMENTS
with Fireplaces

FOURTH AVE. AT MISSION ST. CARMEL

P. O. Box 1896 Phone MA 4-6644

To Rent a New Car...

Call CYPRESS U-DRIVE

FRontier 5-2328

SPENCER'S House of Cards

Ocean near Dolores

P. O. Box U Carmel, California

COMPLIMENTS OF

SCHWABACHER & CO.

498 CALLE PRINCIPAL

MONTEREY

MARK THOMAS'

Hearthstone

6th & JUNIPERO

CARMEL-BY-THE-SEA

All Entrees Broiled over Charcoal

COCKTAILS AT 4

DINNER AT 6

PHONE MA 4-9940

SATURDAY . . . JULY 25 11 A.M.

PIANO RECITAL CARMEL WOMAN'S CLUB
RANDOLPH HOKANSON PIANIST
PROGRAM

Four Sonatas

D major
F minor
C major
G major

Domenico Scarlatti
[1685-1757]

Four Preludes and Fugues from "The Well-Tempered Clavier"

B flat minor, Book I
E major, Book II
G minor, Book I
D major, Book I

J. S. Bach
[1685-1750]

Two Sonatas

In manuscript - courtesy of Edith Woodcock
B flat major
G minor

Baldassare Galuppi
[1706-1785]

Sonata in A minor, K. 311

Allegro maestro—Andante cantabile con espressione—Presto

W. A. Mozart
[1756-1791]

The Guitar Shop

Dolores between 5th & 6th
Carmel MAyfair 4-2586

Interested in baroque instruments? We can make arrangements for you to own Wittmayer & Neupert harpsichords, clavichords, spinets. Exquisitely detailed reproductions of medieval rebecs, shawns, zinkens, viola da gambas, baroque recorders, flutes. Also large selection of Bach's music transcribed for the classic guitar.



Formerly
MAHAR'S

Box 415
MA 4-3664

THE
ORIENTAL
SHOP

Lincoln at Ocean

CARMEL

P. O. Box 3874

FIRST THEATRE Monterey

STATE MONUMENT • Pacific and Scott Streets

"BERTHA . . The Sewing Machine Girl"

Directed by Charles Thomas

Every Fri., Sat., Sun. at 8:15

Followed by Hilarious Olio

FOR FUN AND LAUGHTER GO TO FIRST THEATRE

Tickets \$1.65 at Theatre, FR 5-4916. Also at CENTRAL BOX OFFICE, CARMEL

SATURDAY . . . JULY 25. 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO CONDUCTOR

AN EIGHTEENTH-CENTURY "POP" CONCERT

Popular concerts were presented in a number of European countries during the eighteenth century, the name and nature of the concert varying with the country in which it was held. In Germany, for example, "Phoebus and Pan" was presented at a "collegium musicum" in Leipzig. The first public concerts in England were organized in 1672, and during the succeeding century such a distinguished musician as Haydn was to make a triumphant appearance in the British capital. This evening's program is representative of the several types of popular programs presented in Europe in the 1700's.

PROGRAM

Concerto in E major for Contrabass and Orchestra

Allegro moderato—Adagio—Allegro

JAMES HARNETT, Contrabass

Karl Ditters von Dittersdorf

[1739-1799]

Dittersdorf, Viennese by birth, gained fame as violinist and composer. The solo part of his concerto for contrabass is of true virtuoso quality, requiring great agility, skill in double-stopping, and the ability to maintain a generally high "Tessitura," with occasional flageolet tones. The concerto as a whole partakes of the "galant" style, opening with a "rocket" theme of the type favored by later composers. In the slow movement the melodic material suggests the "romanza."

"The Contest between Phoebus and Pan," - Drama per musica

J. S. Bach

[1685-1750]

CAST - In Order of Appearance

Phoebus

PAUL HINSHAW

Pan

CARL SCHULTZ

Momus

FRANCESCA HOWE

Mercurius

MARGERY MacKAY

Tmolus

RICHARD RIFFEL

Midas

JAMES SCHWABACHER

Continuo: ERICH SCHWANDT, Harpsichord

Chorus: Now, hasten

Recitative [Phoebus, Pan, Momus]: And are you then so arrogant

Aria [Momus]: Don't brag

Recitative [Mercurius, Phoebus, Pan]: You'd better cease your wrangling

Aria [Phoebus]: Oh what rapture

Recitative [Momus, Pan]: Pan, it will be quite a task

Aria [Pan]: My heart now is merry

Recitative [Mercurius, Tmolus]: Now let us hear the verdict

Aria [Tmolus]: Phoebus, in your lovely song

Recitative [Pan, Midas]: Come, Midas, let them hear your verdict

Aria [Midas]: Pan is victor

Recitative [Cast]: Why, Midas, are you mad

Aria [Mercurius]: Though his brain is depleted

Recitative [Momus]: Now, Midas, you had better go

Chorus and Cast: Sound again

Albert Schweitzer provides the following synopsis: "The matter for 'Phoebus and Pan' was derived from Ovid by Picander; but to insure musical vivacity he made liberal additions of his own. The sextet . . . order the winds to withdraw to their caves, so as not to disturb the proposed contest of song . . . The tribunal is arranged, Phoebus chooses Tmolus for his advocate; Pan selects Midas. Thereupon Phoebus sings a melody in which we find embodied a number of themes which Bach uses to express unspeakable longing . . . Pan sings a peasant dance-tune . . . Tmolus awards the victory to Phoebus and sings a song about music that is 'born of charm.' Midas . . . gives the prize to Pan . . . As a reward for his 'mad ambition' he is given asses' ears. Finally all unite in the praise of the 'charming music' that delights not only men but the gods . . ."

"Phoebus and Pan," a burlesque satire, was written in 1731, probably in retaliation for the hostility of the critic J. A. Scheibe. "The cantata is thus a product of the same spirit as Wagner's 'Die Meistersinger,'" avers Schweitzer; "Bach wrote it in order to rise superior, in his music, to the misunderstanding around him."

INTERMISSION

Symphony No. 45 ["Farewell"] in F sharp minor

Franz Joseph Haydn

Allegro assai—Adagio—Menuet—Finale [Presto - Adagio]

[1732-1809]

Forbidden to bring their families to Eszterhaza, Haydn's musicians grew restive under continued confinement to the estate. Haydn decided to help them by writing a symphony in which one musician after the other ceases to play. Each player picks up his music, tucks his instrument under his arm, puts out his candle and walks off as soon as his part is ended. The pantomime was successful, and the orchestra members were given leave by the Prince the following day.

The "Farewell" Symphony, written in 1772, is a product of Haydn's "storm and stress" period. His *démarches* in musical form, tempo and choice of keys are at least as daring as his pointed poetic "program."

CARMEL MUSIC SOCIETY

ARTISTS FOR THE 1959 - 1960 SEASON

LEONIE RYSANEK, DRAMATIC SOPRANO	TUESDAY, OCTOBER 20, 1959
ROBERTO IGLESIAS SPANISH BALLET	WEDNESDAY, NOVEMBER 11, 1959
JORGE BOLET, PIANIST	TUESDAY, JANUARY 5, 1960
QUARTETTO DI ROMA	THURSDAY, FEBRUARY 11, 1960
ROGER WAGNER CHORALE	SATURDAY, MARCH 26, 1960

Renewal . Deadline . August . 15th

After that date all unrenewed seat locations will be available to new subscribers in order received.

SEASON TICKETS Rows A-V Orchestra Section	\$13.50
Last Six Rows in Orchestra and First Three Rows Balcony	11.00
Last Five Rows in Balcony	8.50

Box Office opens Monday, October 12th. Until that date all communications will be handled by mail . . . BOX 1144 • CARMEL, CALIFORNIA

Carmel Music Society

SUNDAY JULY 26. 2:30 & 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO CONDUCTOR

MASS IN B MINOR

J. S. Bach
[1685-1750]

MARIE GIBSON, Soprano	MARGERY MacKAY, Mezzo-Soprano
NANCY PEARCE, Contralto	JAMES SCHWABACHER, Tenor
PAUL HINSHAW, Baritone	CARL SCHULTZ, Bass

WILLARD TRESSEL, Violin	RAYMOND FABRIZIO, PAULA ROBISON, Flute
RAYMOND DUSTE, PHILIP KATES, Oboe d'Amore and English Horn	
HERMAN DORFMAN, Horn	PENNY LORENZ, JOHN FESSENDEN, Bassoon
Continuo: ERICH SCHWANDT, Harpsichord; LUDWIG ALTMAN, Organ	
JEFFREY HOLM, Cello; JAMES HARNETT, Contrabass	

BACH FESTIVAL CHORUS AND ORCHESTRA

KYRIE

Chorus: Kyrie eleison [Lord, have mercy upon us]

Duet [Soprano and Mezzo-Soprano]: Christe eleison [Christ, have mercy upon us]

Chorus: Kyrie eleison [Lord, have mercy upon us]

GLORIA

Chorus: Gloria in excelsis Deo [Glory be to God on high]

Aria [Mezzo-Soprano]: Laudamus te [We praise Thee]

Chorus: Gratias agimus tibi [We give thanks unto Thee]

Duet [Soprano and Tenor]: Domine Deus [Lord, God]

Chorus: Qui tollis peccata mundi [Thou that takest away the sins of the world]

Aria [Alto]: Qui sedes ad dexteram Patris [Thou that sittest on the right hand of the Father]

Aria [Bass]: Quoniam tu solus sanctus [For Thou only art holy]

Chorus: Cum sancto Spiritu [With the Holy Spirit]

INTERMISSION [Five minutes]

CREDO

Chorus: Credo in unum Deum [I believe in one God]

Chorus: Patrem omnipotentem [The Father Almighty]

Duet [Soprano and Mezzo-Soprano]: Et in unum Dominum [And in one Lord]

Chorus: Et incarnatus est [And was incarnate]

Chorus: Crucifixus [He was crucified]

Chorus: Et resurrexit [And He rose again]

Aria [Baritone]: Et in Spiritum sanctum [And in the Holy Spirit]

Chorus: Confiteor unum baptisma [I acknowledge one baptism]

INTERMISSION [Five minutes]

SANCTUS

Chorus: Sanctus, sanctus, sanctus [Holy, holy, holy]

Chorus: Osanna in excelsis [Hosanna in the highest]

Aria [Tenor]: Benedictus qui venit [Blessed is he who cometh]

AGNUS DEI

Aria [Alto]: Agnus Dei [O Lamb of God]

Chorus: Dona nobis pacem [Grant us peace]

Bach's four monumental choral works, The Passions according to St. John and St. Matthew, the Magnificat and the Mass in B minor, were completed approximately within the span of one decade, 1723-1733. Together these works manifest Bach's predominance in German and Latin sacred music of the high baroque.

The immediate occasion for the composition of the Mass was Bach's interest in the title of Court Composer to the Electoral Prince of Saxony, who at that time was also ruler of Poland. Bach sent the parts of the Kyrie and the Gloria to the Prince in 1733, and after a wait of three years received the desired distinction. Whatever the relationship between personal and musical motivation, there is no question that here we have the greatest Mass of the baroque period and one of the greatest in the history of music. Its claim to supremacy lies in the grand lines on which it is laid out, the consummate artistry of its detail, and in the profound understanding of the Latin text.

Examples of Bach's surpassing "musical exegesis" of the text could be multiplied indefinitely. Generally speaking, it is accomplished by treating each idea as a separate movement, and by the illumination of individual phrases and words within each movement. For an example, in the Credo, after the words "I believe in one God" have been set forth, they are repeated in the three upper voices while the basses intone "Patrem omnipotentem," establishing musically the identification of God as the omnipotent Father.

The present performance follows a baroque practice of assigning the more florid passages to a small group of singers, in contrast to those passages more appropriately sung by the larger chorus.

The Hammond Organ by courtesy of Graham Music company

23rd ANNUAL CARMEL BACH FESTIVAL

JULY 18 - 24

1960

The standard of excellence in all fields of music for more than a hundred years!

STEINWAY

**the first choice of great artists,
is the piano for your home!**



Virtually all of the world's great artists choose the Steinway in preference to all other pianos. More Steinways are used in concert than any other make. The Steinway tone is richer and more resonant. Its keyboard is more sensitive and more able to interpret the player's subtle shades of feeling. These are the qualities that make the Steinway an inspiration to the great artists of the world and to the beginner alike.

*The Steinway
is exclusive with
Sherman, Clay*

Primarily the Steinway is a piano for the home. No other instrument possesses the rugged, enduring quality that resists depreciation and makes the Steinway the most economical investment over the years.

Let Sherman, Clay assist you in selecting a Steinway for your home. The Steinway may be rented for as little as \$25 a month on our Rental-Purchase Plan. Other makes from \$9.75 a month.



"The Steinway with its beauty and power is the perfect medium for expressing the performer's art"

VAN CLIBURN



SAN FRANCISCO • SAN RAFAEL • SANTA ROSA • OAKLAND • WALNUT CREEK • HAYWARD
SAN MATEO • PALO ALTO • SAN JOSE • SACRAMENTO • MARYSVILLE • FRESNO